

The weather:  
macabre

# Beaver



# News

Boo

Tuesday, October 27, 1970

BEAVER COLLEGE, GLENSIDE, PA.

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(Continued on Page 4, Col. 2)

## Flack, Taylor Concert Postponed

by Sandy Thompson

The Livingston Taylor - Roberta Flack concert, scheduled for October 28 on Beaver's campus, has been postponed and tentatively re-scheduled for November 20.

Sponsored by the Student Government Organization of Beaver College in conjunction with Chestnut Hill College, Spring Garden College, and Temple University, Ambler Campus, the concert was to be held on the Beaver lawn. Some difficulty was met, however, when final plans were being formulated and, as a result, the November concert will not be held on this campus but rather in some large auditorium, possibly that of Abington High School.

Livingston Taylor and Roberta Flack are still on the program for the November concert, barring any sudden developments. Tickets for the concert which have already been purchased will be applicable to the new concert, the price remaining as previously announced. However, should anyone want ticket money refunded, this can be arranged with those selling the tickets.

Livingston Taylor, usually thought of as the younger brother

of James Taylor, has recently been building up a reputation of his own, particularly in the area of personal appearance. With one album presently on the market, Livingston Taylor is at home with an audience and an enjoyable performer.

Roberta Flack is, without any question, one of the strongest performers in the field of popular music. She performs often well-known compositions with unique style, transforming them into to-



Livingston Taylor



Roberta Flack

tally new experiences. Although she is familiar to FM radio listeners more so than AM listeners, Roberta Flack will undoubtedly impress all who hear her.

Details concerning the concert will be announced as they develop within the multi-scholastic committee responsible for the concert.

## Volunteers Needed for TEL-E-HELP Project

If you're in trouble, need help, and don't know where to find it, pick up your phone and dial TU 4-2220.

That's the TEL-E-HELP emergency telephone number. It is now in service from 9 a.m. to 10 p.m., seven days a week.

The TEL-E-HELP line has been opened to assist people with personal problems who don't know where to turn for help by referring them to the appropriate community resources. Volunteers are manning the telephone until 10 p.m. It is hoped that eventually there will be continuous volunteer coverage 24 hours a day.

Responsible for getting the program off the ground is Dr. Norman C. Jablon, member of the psychiatric staff at Abington Memorial Hospital.

### HELP Needs Help

"We are interested in reaching all segments of the community," he said. "Our volunteers will be a sounding board for troubled people who have no one with whom they feel they can talk. We want to help those who are unaware of how or where to seek the competent help they need."

The TEL-E-HELP volunteers have been involved in a training program where they have learned how to deal effectively with callers and to make appropriate referrals to such agencies as legal aid, family service, clergy, psychiatric clinics, hospital emergency rooms and various other community resources.

Volunteers are still being sought, particularly for late evening hours and weekend hours. Interested persons can contact Nancie MacBain, director of volunteer services, Abington Memorial Hospital, 885-4000, ext. 373.

## Pi Delta Phi to Raise Money For Under-Privileged Children

The funny, smiling faces that recently decorated Beaver College's post office have a practical use as well as a humorous one. The faces were made and distributed by Pi Delta Phi, Beaver's French honorary, to encourage students to participate in Beaver's annual UNICEF program. Each year Beaver students participate in some type of project to collect or raise funds for the United Nations International Children's Fund, an organization which annually raises millions of dollars to help supplement the diets and medical programs of millions of under-privileged children from around the world.

This year the French honorary is going to sell 500 smiling face buttons for 25 cents a piece to raise \$125 as Beaver's gift to the under-privileged children of the world. Although \$125 may not seem like a lot of money in terms of our

present economy, under the UNICEF program, one penny buys several glasses of milk, a nickel will cure one child of trachoma, a contagious eye disease, 50 cents will protect seven children from malaria for one year, and one dollar will protect 80 children from tuberculosis.

In addition, this year, Beaver is serving as area headquarters for the UNICEF trick or treat program, and students from the University of Pennsylvania, Lehigh University, Lafayette College and Franklin & Marshall College have been invited to join Beaver students going trick or treating for the world's under-privileged children on Friday, October 30 and Saturday, October 31. Beaver students who are interested in participating in either of these programs should get in touch with Lisa Layne or Jackie Manella.

The Educational Policy Committee recommended the adoption of the following policy regarding course loads for seniors at its last meeting:

"With the approval of their faculty advisor, full-time students may register for a reduced load of three courses for either or both semesters of their senior year provided they have completed at least 25 units prior to the first semester and/or at least 29 units prior to the second semester."

Beaver College's Cultural Affairs Committee is sponsoring a bus trip to New York City on Friday, November 6, for students who are interested in seeing *The Last Days of Sweet Isaac*, a Broadway musical which won last year's Obie award. Buses will leave Beaver at 3:30 p.m., arriving in New York City in time for students to have dinner before the show, and will return late Friday night. The bus ride will cost \$3.50 and the tickets are \$4.40, \$5.30, and \$6.00. Friends and dates are welcome and riders will be accepted if there is room on the bus. Contact Dona Holland, chairman of Cultural Affairs Committee, for reservations.



Beautiful Mari Evans



# Beaver News

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*The Beaver News is a weekly publication by and for Beaver students and does not necessarily reflect the opinion of the college or student body.*

## If Opportunity Knocks

Beaver College was unbelievably fortunate last week, when poetess Mari Evans came to share her poetry, her thoughts, herself with the entire college community. She was here not only academically, but socially, living right in a dormitory. This kind of total presence was the only possible way to truly meet a poet, a thinker, or any person. The effect on the campus was one of positive reaction, a true attempt at hearing what another has to say.

Although not many Beaver students took advantage of the opportunity to know Mari Evans (in fact, her reading Tuesday night was populated primarily by high school students), the opportunity was so strongly attacked by enough students, primarily the black students, to make the entire week worthwhile. The poor attendance on the part of Beaver students may, unfortunately, be due to the fact that such a thing as having a poet-in-residence for a week is such a rare thing that students found it hard to react — or hard to believe.

In any case, it is obvious from the simple fact that Mari Evans on campus was such a beneficial week that it would not be a one-shot occurrence. Drawing people from all fields for the entire college community to know is an absolutely important part of total education, and if it is possible to repeat such a week, all efforts should be made.

The benefits of these on-campus stays would include many aspects of campus life. First, students interested in a particular field are given a chance to meet and talk at length and in detail with someone with some knowledge in that field. Second, the longer people are together, the more they offer each other — a simple fact. At 4:00 a.m. some mornings, Mari Evans' room was still filled with students talking to her, listening to her. Third, this person would be not only a night-time speaker, but would also be drawn into the academic routine, into the classrooms for applied knowledge, for discussions that may continue for more than a day. Not only would students see and hear, but the faculty would be equally involved in the communication.

Of course, not every speaker/poet/artist wants to come and stay a week at Beaver. But if the opportunity repeats itself, it would be a mistake to pass it up.

—S. B. T.

## a priority

Time is being its old weird, puzzling self again. Do you feel it slipping? Do you wonder, ever, whether you're treating it right or not?

We often get talked into believing how we ought to spend our time. We often get talked into what is a drag. Time is treated as though it can be grasped, trapped in a clock . . . the ticking, ticking, counting clock, ticking away our precious instants, counting off our seconds, taking time away from us, stealing it.

In America there is the fantasy of the instant — instant mashed potatoes, instant coffee, instant car wash, instant dry cleaners, instant ten second service guaranteed at the gas station, instant service and no waiting at Gino's. This concept is based on the theory of ultimate convenience, i.e. save time, save it for . . . ? America wants to hurry up so that only an instant has to be wasted so we can all have more time to . . . ?

What DO Americans hurry for? Why is ANY expenditure of time considered a waste, a priori?

## Around Town

by Linda Betz

### MUSIC

#### Academy of Music, Broad and Locust Streets

Tuesday, October 27, 8:00 p.m., *Die Meistersinger* by the Philadelphia Lyric Opera Company, tickets \$3.50 - \$14

Sunday, November 1, 3:00 p.m., John Browning, concert pianist

Monday, November 2, 8:30 p.m., Zubin Mehta conducts the Los Angeles Philharmonic

#### Bond Memorial Room, Swarthmore College, Pennsylvania

Tuesday, October 27, 5:15 p.m., Music for double bass and piano. Works by Druckman, Brehm, Eccles. Alvin Brehm, double bass; Gilbert Kalish, piano

#### Electric Factory, 2201 Arch Street

October 30 through 31, Johnny Winter, Seals & Crofts, and Tin House

Saturday, October 31, Halloween Costume Party  
 Sunday, November 1, Buffalo Bob and the Howdy Doody Show

### EXHIBITS

#### Philadelphia Museum of Art, 26 and Benjamin Franklin Parkway

October 27 through November 10, Product Environment

#### Free Library of Philadelphia, Central Library, Logan Square

October 27 through December 14, The Art of Magic

### LECTURES

#### Philadelphia Museum of Art, 26 and Benjamin Franklin Parkway

Tuesday, October 27, American 18-Century Painting

### FILMS

#### Hill Theatre, 8324 Germantown Avenue

October 28 through November 3, 7:00 and 9:00 p.m., *Watermelon Man*

#### The Band Box, 30 Armat Street

October 27 and 28, two Marcel Pagnol movies  
 7:00 p.m., *Letters from My Windmill*  
 9:00 p.m., *Harvest*

October 29 through 31, Halloween Horror Show  
 7:15 and 10:00 p.m., *Frankenstein*  
 8:40 p.m., *Dracula*

November 1 through 3, two more Marcel Pagnol movies

7:00 p.m., *The Baker's Wife*

9:00 p.m., *The Well-Digger's Daughter*

#### Union Theatre, La Salle College, 20 and Olney Avenue

October 30 through 31, *I Love You, Alice B. Toklas* and *St. Valentine's Day Massacre*

You wonder if it's better to get a box of instant potatoes to save five minutes of WORK than to buy potatoes and peel them. You wonder if it's better to buy and freeze frozen-packaged vegetables than to get ears of corn and husk them. For the convenience, the consumer pays for the paper, the waste of litter, though things like peels and husks will organically decompose and can be returned to the earth. But — convenience.

You wonder if it's better to drive at 70 m.p.h. on the faster turnpike to "save" time than to take a country road, an easy and proportionally safer drive, maybe a more enjoyable ride. For the convenience, automobile drivers pay by risking a higher mortality rate, especially on holidays when the urge to hurry-up is highest. But — convenience.

The argument is that this is progress, this is what America has moved toward: more convenience so Americans can have more leisure to do what they want. But why has leisure been differentiated from life? Why has our precious, temporary life been divided and subdivided? Why has our time been shoved inside a man-made societal clock so that certain instants are waste — useless, *a priori* — and other instants are "leisure" and YOU MUST BE ENJOYING YOURSELF BECAUSE IT IS YOUR LEISURE TIME? No moment of life is a waste.

Suppose we didn't have annually new, novelty toys to de-imaginate the kiddies; suppose we didn't have brand spanking, shining, sleeking, sloth-mongus new cars every year to make ourselves feel affluent (or great or whatever it is you're supposed to feel); suppose we didn't have individually wrapped, convenience sugar packets to further boggle us with paper, litter, waste. Why, then we wouldn't have so many factories and then our GNP wouldn't rise and then the government would have to subsidize the people it represents and then there wouldn't be enough money to go both to the people and to defense.

Then maybe, maybe, the people would have a slower pace of life; and maybe people would be faced with the time to face each other, to communicate rather than give each other blank stares or condescending glances on the street, to communicate rather than ignore everyone else from their tin boxes on four wheels.

And people might remember what it's like to talk and smile, be nice to each other, have time for each other rather than instants; and to be peaceful, not hurried.

And America might change . . . if time hasn't run out.

*Something's lost but something's gained . . .*

—J. R.

## Letters to the Editor

### A Legislative Enactment

To the Editor:

One of the major complaints which has recently been brought to my attention in increasing numbers is that of student proposals getting lost in the large number of committees, characteristic of any educational bureaucracy. However, here at Beaver, I feel this problem is the fault of the student body and not necessarily that of the administration directly.

"Student Body Susie" applies deodorant daily, flosses her teeth, and always emits raucous horse laughs at the administration's remarks. It's not that Susie is necessarily a servile supplicant or a co-opted consort; rather that Student Body Susie is a victim of the politics of weakness. When student government is a "recommending body," actions too brash, and rhetoric too abrasive usually serve to jeopardize administrative acquiescence. Yet, short of reforming the entire structure and establishing a genuine legislative relationship, a few simple procedural devices can be instituted to fortify the relative political position of student government.

Many a student leader reports that his "administration is usually co-operative and seldom opposes" any student initiated reform. Such a glib statement is often followed by its curious companion — "our problem is that our proposals get so bogged down in committees." Death by the "eight year feasibility study" is an administrator's most delightful device for safely defeating student legislation. This administrative tactic grants them the maximum political advantages of appearing sympathetic while simultaneously engineering our defeat. The administration should not be allowed to have the option of defeating us without opposing us. Many an administrator is betting his committee will outlive our student leadership.

A simple reform, which is peculiarly absent from many student structures, can deny the administration their coveted opinion. A legislative enactment, analogous to the Federal procedure, provides that student legislation should be approved or disapproved within a specified period of time. Such a provision would force the administration to take a stand. Contrary to the normal course of affairs, SGO is better off to have a proposal defeated than to have it linger indefinitely in committee. Such a formula allows the SGO maximum options. If disapproved, efforts can be made to force the issue, compromise, retaliate, retire, et cetera. And most importantly, the opposition is now identifiable and removed from the bewildering guiltlessness of anonymous collectivities of that unlucky figure of impartial Father Time.

The advantage of this device stems from its inherent rationality; that is, if Richard Nixon has ten days to approve or disapprove Congress, couldn't "President Pedantic" decide in 30? If the administration claimed that the provision allows inadequate time and may force many negative decisions, we could simply reply that it is our

problem and state our preparedness to endure such consequences. This device could easily improve our political position vis à vis the administration.

Such a provision won't transform Student Body Susie into a raving militant, but it will make Susie a little less intimidating and the SGO a little more powerful.

—Arlene Weissman.

## Other Side of the Mid-East

To the Editor:

I was concerned to see Dr. Walter Bandazian's biased and misleading interview in the *Beaver News* of Tuesday, October 13, 1970. For an avowed "expert" in Mid-eastern affairs, it was incredible to see Dr. Bandazian's complete lack of understanding of the Mid-eastern crisis and lack of familiarity with the facts.

Dr. Bandazian states that "Israel tried to create a confrontation between the Super Powers . . ." Although he doesn't give the date of this "confrontation," the Arab closing of the Suez Canal to precipitate the June 1967 War, and Egypt's and Russia's illegal build-up of SAM missile sites during the present cease-fire would seem to put the onus on the Arabs. Indeed, Israel's restraint in view of Arab terrorist attacks, Palestinian hijackings, and threats to annihilate Israel, must be admired.

Dr. Bandazian goes on to say that the "U. S. should also be aware of its moral obligation regarding the plight of the Arab refugees and Arab territorial integrity." Unfortunately, this is another part of the myth perpetuated by Arab sympathizers. The economic situation of the Arab refugees has been much better in the occupied areas than in Arab states. For years the Israelis have gone on record as willing to accept 100,000 Palestinian refugees back into Israel. Moreover, every single piece of land owned by the Israelis has been bought by them. Somehow, the world has never noticed the thousands of Jews expelled by the Arabs from Arab lands between the birth of Israel and the present. Israel has managed to absorb these Jews — what have the Arabs done about their own people?

In fact, the problem of the refugees would never have existed if not for the red herring propagated by the Arabs. The UN, which Dr. Bandazian seems to admire so much, partitioned Palestine in 1947. Although the Israelis received less than a fair share in this resolution, they accepted it. The Arabs have rejected it and have been at war ever since.

Israel has always been prepared to negotiate the future of the refugees with the Arab states; Israel will negotiate any of the boundaries acquired during the Six Day war; Israel will negotiate with the Arabs on any topic they care to discuss; Israel deeply desires peace. Can we say as much for the Arabs?

—Warren Greenberg,  
 Economics department.

The *Gargoyle* literary staff will be meeting to select material for its first issue on Wednesday, October 28, and Thursday, October 29, at 8 p.m. The meetings will be held at 777 Limekiln Pike across from Heinz parking lot, apt. A3. Anyone interested is welcome to sit in, providing he or she has read the submissions on reserve in the library October 24 to October 28.

### A reminder . . .

Students, faculty, administration, and friends will be gathering this afternoon in the Rose Room at 4:30 p.m. for a service in memory of Marty Hill.



# Miss Julie: From Stockholm to the Deep South

by Norma Finkelstein

With Theatre Playshop's first productions, *Miss Julie* and *The Stronger*, only weeks away, (November 11-15,) it can well be imagined that the excitement is growing. And perhaps two of the most excited people are the leading ladies of *Miss Julie*: Miriam Taylor (Miss Julie) and Lisa Layne (Kristin).

Miriam, a bubbly, full-of-life freshman, has had much experience in the field of acting. Aside from high school productions, she has spent several summers at the Hedgerow Theatre, (a live-in-theater) in Wallingford, Pennsylvania. For the most part, she has been cast in the roles of "old men and old women because no one else would play them."

As *Miss Julie* is her first major role, Miriam is terribly excited. "I find the role a mammoth challenge. In the beginning, I didn't even want to try out for it. I just wanted to be in the productions, so I tried out for all of the parts. The character of Miss Julie seemed harsh to me and I figured that if I wanted to play her I should try out with that type of characteristic. Now that I know Miss Julie, I've discovered that she really isn't harsh at all.

"One of the main functions of *Miss Julie* seems to be her role as a catalyst. She just comes into the room and things start to happen — Jean and Kristin begin to react strangely to one another."

The setting of the production here at Beaver College has been altered from that which Strindberg used, by Mr. Terry Theodore, assistant professor of theatre-arts and director of this play. In the original, the locale is Stockholm and the situation is that of conflict between the different classes. The Beaver production will be placed in late 19-century Louisiana at Mardi Gras time and the main characters will represent the black and white races. Though some criticism has been raised concerning this change, Miriam feels that it won't really affect the play's impact. "I like the Southern setting, though it does make the play a bit less like Strindberg and more like Faulkner or Tennessee Williams. But there is an advantage because, as Strindberg wrote it, the play is cold and boring to most American audiences. By making it of familiar circumstances, I think its effect will be enhanced."

The second title female role, Kristin, is played by Lisa Layne. Not only is Lisa involved in an acting capacity, but she also is the composer of the theme song for *Miss Julie* and the dance music

used in this production. Lisa has had most of her experience in public performance as a folk singer. She composes both her own words and music and has performed in area colleges, coffee houses, and last year was part of a local television program, *The World Around Us*, which was broadcast twice a month. She was also the composer of the music used in the production of *The Innocence*.

In composing the theme song for *Miss Julie*, Lisa tried "to capture Miriam's (Taylor) own personality and also the character of Miss Julie, the Mardi Gras, and the relationship between Jean and Julie. I want the tune and words to create a direct association in the audience's mind between the stage theme and *Miss Julie*. I want the reaction something like when you smell a certain perfume and the fragrance immediately brings to mind a certain person."

In her role as Kristin, Lisa is experiencing her first attempt at acting. She, too, finds the play a challenge and, as Miriam stated, feels that it could be a drag if it were not done well. As for the character which she plays, Lisa sees Kristin as "the relief between Julie and Jean's seriousness. She adds the touch of comedy to the play.

"At first, I had a hard time deciding on Kristin's character and especially if I were suited to the part. Now I find her the balancing point in the play; she is all woman and stays that way throughout. She doesn't rise and then fall as does Miss Julie. She is a character who knows what she wants and what she can't get; in short, she, knows her place. Kristin has no hang-ups and because of this, I see her as the most sane character in the play.

"I find Kristin as a rival of Miss Julie's in gaining Jean, not as an inferior to her. She has her own unique charm and grace while on stage. I want to keep her only a little older than Miss Julie and, as Strindberg wrote it, the stronger of the two characters. Miss Julie has to resort to her wiles and whims, while Kristin needn't lower herself to these tactics."

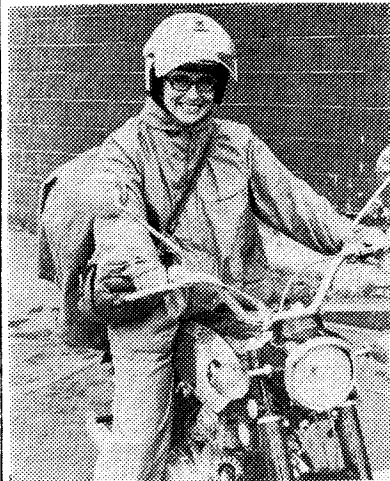
In respect to the alteration in the setting of the play, Lisa again tends to agree with Miriam: "At first, I thought the addition of the racial aspect would make a difference, but the way the parts are coming across, something much more significant is coming through. If the acting is well done, though the racial differentiation will be visible, I am confident that the true nature of the play will be projected."

# Beaver Graduate On Cross Country Motorcycle Trip

Ann Archino, a 1968 Beaver graduate, recently completed a three and a half month solo cross-country motorcycle trip. Ann left New York City on June 19 and only returned because the weather was turning colder. "I really hated to leave Glacier National Park but it was getting colder and I felt I had to return home. I really liked Montana and I loved all of the mountain states."

Ann traveled across Kansas, through Arizona, and up the coast of California into Washington and Oregon. Her bike broke down in Glacier Park, so Ann spent the last beautiful two and a half weeks of her trip in the park watching mountain goats, marmots, ptarmigan, and sea lions.

After graduation, Ann worked for a publishing house in New York and is now going to work for a skiing resort in Vermont this winter. Ann plans to go back to college for her master's degree in literature some time in the future.



Ann Archino

# Spook Spectacular Highlights Fun Night

"Halloween Fun Night," sponsored by the Athletic Association, is scheduled for Thursday, October 29.

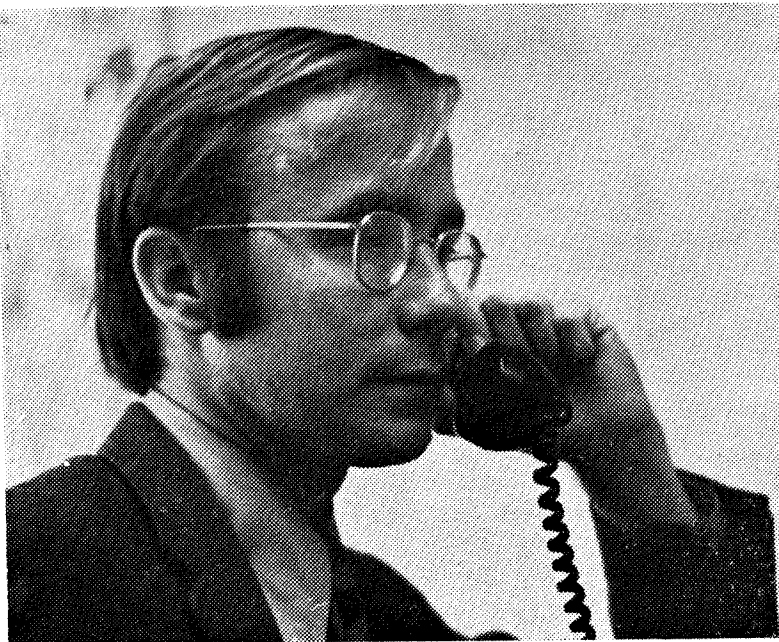
Several games and contests are planned, beginning at 8:00 p.m. In the past, these have included a pie-eating contest, a shaving balloon contest, apple-bobbing, sponge throwing contest with professors, and pumpkin carving. A contest for the best costume and skit is planned. Prizes will be awarded.

Apple cider, donuts, and cookies will be served.

At 9:30 p.m. in Heinz lounge, a Spook Spectacular film will be shown.

For additional information, contact Carol Hume.

# Mr. Moller Displays Diversity In Theatre



Mr. Peter Moller

by Jann Wolfe

Mr. Peter Moller is not only a teacher of drama, but also an active artist in the same field. He directs, acts in, and writes plays. He graduated from Syracuse University with his bachelor of arts degree and later from the University of Pennsylvania, Annenberg School of Communication, with his M.A.C. He is a member of the Phi Kappa Phi Scholastic Honorary.

But his education only tells a small part of the story. From 1962-1964, he was the production director of WAER-FM, Syracuse, New York, during which time he wrote and produced two of the radio's programs. During this time, he received the award for outstanding broadcaster from the National Radio-Television Society, Alpha Epsilon Rho, twice; once in 1963 and again in 1965. In 1966, he received the Schubert Foundation Grant for playwrights, which opened many doors for him. Before coming to Beaver, Mr. Moller was a part of the engineering and production staff of WFIL-TV in Philadelphia, and CBS-TV in New York.

His experience in production is varied, but his main interest is writing. One of his plays, *Remember November*, was written after the assassination of President Kennedy. Although the play is difficult to explain, in simple terms it may be said that it illustrates how people react to the loss of a hero. There are only four actors in the play and the lost hero is a murdered football player.

The play takes place the night of the hero's death in the football stadium. A year after the President's assassination, the play was produced by CBS Repertory Workshop.

A second work of Mr. Moller's, currently entitled *Hakstack's Yummy Yams*, was commissioned by the Gimbel's Foundation and will be performed during the Christmas season. It is the story of Hak Stack, a minister of a mythical country, and Yam Gruel, a delicious drink made from the juice of yams. The original title was *Yam Gruel* but Gimbel's asked that the name be changed. Mr. Moller does not like the last title at all and hopes that it will change again before it becomes final.

While Mr. Moller's play is being named, he and Paula Gruss, a Beaver senior speech-theatre major, are rehearsing for the performance of Anouilh's *Antigone*. Paula is Antigone and Mr. Moller is Creon, the king of Thebes. The play will open on Saturday, November 7, at the Playcrafter's Theater, located in Skippack, Pennsylvania, which is due west from Glenside on route 73. Mr. Moller is also directing the play *Rashomon* this fall in Cheltenham, which will open in January and run for two months. Next spring, Beaver's performance of *Rosencrantz and Guildenstern Are Dead*, will also be directed by Mr. Moller. All the plays he is involved in will benefit from his contribution and will certainly be interesting to see.

# William Smith to Give Pre-Concert Lectures

Tonight, at 7:00 p.m., William Smith, the assistant conductor of the Philadelphia Orchestra, will give the first of three pre-concert lectures in the Mirror Room of the Castle. He will discuss the concert to be given by the Philadelphia Orchestra on Thursday night, October 29, at the Academy of Music.

Mr. Smith, who is also the conductor of the Trenton Symphony, will talk before each of three concerts which Beaver music students will attend. In order to explain

the concerts to the classes, he will use tapes and the piano to point out aspects of the music for which the audience should listen.

The works which the music classes will hear during this week's concert are *Concerto in E Flat Major* by Weber, *Concerto Grosso in G Minor* by Geminiani, and "The Song of the Nightingale" by Stravinsky. The students will attend this Thursday's performance as well as the ones to be presented on November 16 and November 30.

# That Other Two-Thirds

by Patrick D. Hazard

A more ambitious appeal to the intellect and conscience of white America was the eight-part series, "Of Black America," sponsored by the Xerox company in the summer of 1968. All these films are now in distribution by Bailey Film Associates, the film distribution arm of CBS, on which network they first appeared. For school use, I recommend most highly *Soul*, a half-hour professional audiobiography of the singer Ray Charles. Playing a date at the prestigious Coconut Grove in Los Angeles, Charles explains with utter convincingness why he'd rather be back doing one nighters for "his people" than belatedly being lionized by the white rich — if his brothers could be free. The history of black music is brilliantly illustrated by intercut film footage. Similarly eloquent is Bill Cosby's

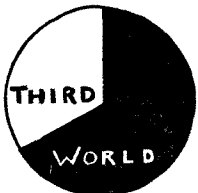
*Black History: Lost, Stolen, or Strayed*, in which no less august a source of popular historical consciousness than Nevins and Comager is indicted for its Samboism, chapter and verse cited, in the context of this film seeming outrageous, in earlier readings inoffensive — apt emblem of the problem of structural prejudice. Cosby's editors use clips from controversial films like *Birth of a Nation* as well as standard Hollywood genres — the production musical with Stepinfetchit dance routines, mystery potboilers with goggled-eyed blacks — to establish clearly where the poison came from.

## Confraternity

Their use of film clips to sketch popular history must be studied by the next generation of Ph.D.'s who decide to publish in

the visual media, just as they must give the fullest attention to Martin Dubermann's precedents, especially *In White America* (Columbia Records) and his reflections thereupon. To put it briefly, this prize winning historian was puzzled by the paradox that he wrote and wrote but the general public continued to barely survive imaginatively with a Disneyland level awareness of America's past. So he took a flyer in the theatre, with results that are particularly fine when six readers, half white, half black, recite the history of what it was like to be a black "in white America" — with documents all the more moving because of their understatedness. A film of the stage production is now in production, but the LP will never be superseded because it is so teachable

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## Profile:

### Mrs. Josephine Charles

by Jann Wolfe

Mrs. Josephine Charles, reference librarian at Beaver College's Eugenia Fuller Atwood Library graduated from Millersville State College and recently received her master's degree in library science from Drexel University. Mrs. Charles's education and experiences have made her very sympathetic with students who have research to do and are frustrated by the piles of information they must often sift through before they find what they want. Mountains of information are available to the interested student and Mrs. Charles knows how to save students precious hours by helping them find the right material.

When questions on research are directed toward her, Mrs. Charles knows where to find the answers. She has helped students find material concerning such varying subjects as the social aspects of suicide, the Populist Movement, who St. Praxedes was, profanity, and how to tie a Japanese man's obi (the belt to an oriental robe.)

Last spring, Mrs. Charles helped the late Mr. Horace Woodland organize a black studies course by organizing bibliographies for him and ordering films. While working on this course, Mrs. Charles developed her own interest and helped her church develop a course along the same line.



Mrs. Josephine Charles

In order to keep students informed on new additions to the library circulation, the newest books are first put on display. The library has Journals of the House of Commons Parliamentary Papers, and the *Völkische Beobachter*, the Nazi newspaper, is on microfilm, along with a collection of periodicals and newspapers.

"I'm always willing to help students," said Mrs. Charles. And since students always seem to have so little time, Mrs. Charles is a worthy asset to the college community.

## THAT OTHER TWO-THIRDS

(Continued from Page 3, Col. 3)

— especially in conjunction with the Signet text. Similarly, Robert Lowell's version of Melville's *Benito Cereno* (Columbia LP, Farrar, Straus and Giroux paperback) reminds black theoreticians that there were people appalled by the heinousness of slavery — before Malcolm X, before DuBois even, before in fact Douglass. And that, in fact, a confraternity of those opposed to tyrannies of all kinds and degrees is ultimately more important even than black liberation. But no less. And probably not without. The kind of thinking that Duberman and Lowell represents says, if I read it correctly, that a necessary if not sufficient condition of black liberation is a commitment to the opposition (eradication may be too utopian) of all tyrannies, whether by the old over the young, the male over the female, the rich over the poor, the bright over the dull.

### Quiet Totalitarianism

Before turning to media "for the blacks," it is worth pausing to discuss certain problems which have appeared as the liberal white cultural establishment tries to compensate for centuries of narrow policy vis à vis black culture. The controversial "Harlem on My Mind" exhibition in the Winter of the 1969 at the Metropolitan Museum of Art, for example, was a triumph of media McLunacy over a solid, eloquent exposition of the Harlem experience in the 20th century. One particularly cacophonous room reduced the museum to the level of a not very hip discotheque — punctuating a campy darkness with unsynced slides of record labels, musical groups, and soundtracks. A conversation piece in an early room was the oldest living resident of Harlem responding to questions over a TV screen, an absolute waste of media, and a terrible way to disturb a kind old lady's senility. (The same designer had, on the other hand, used film of Zero Mostel reading "Letters to the Editor" of *The Jewish Daily Forward* from puzzled emigrates to brilliant effect in the Jewish Museum's Lower East Side show of a few years before. Too much media with too little to say can become a problem in the Strobe Era.) But more critically than that this messiness isn't any message effect is the quiet totalitarianism which prevailed during the last part of the "Harlem" show. Antisemitic blackish coming out of the decentralization dispute in the New York Public Schools led to hypersensitivity over completely innocuous (indeed benignly plagiarized Moynihan-Glazer) remarks in a schoolgirl's essay which was (wasn't that a bad cute swinging idea for the New Met. in retrospect?) used as the lead piece to the catalog, after Hoving's introduction. Jewish ladies, the *New York Times* reported, threatened to unhang their Degas's. Sadly, the great centennial institution withdrew the catalog.

### Succumbing

But more disappointingly, and by itself a major indictment of how turnstilizism can debase a cultural institution, was the withdrawal from sale of "Communist" books from the bookstall set up as a major and timely innovation at the museum. On my first visit, I scanned the stock for possible purchase for the college library. When I returned with library authorization while taking a class there, all the International Publishers titles had disappeared. Because a former student of mine was in a Museum position, I learned of this succumbing to America Firster pressure. Ironically, before major establishment publishers began to climb on the Black Culture boomwagon, few firms risked black titles. International, for its own reasons possibly, did the little work that was done. It was scandalous for a major American cultural institution to so succumb.

## News Review:

### Graphics Exhibition Shows Broad Scope of a Medium

by Lisa Stewart

The most immediate impression one gets at the graphic design exhibit concerns the scope of what is termed graphic design and the uses it has in modern society. It serves as a definition or an enhancement of information through its visual impact which people can relate to directly on several levels. In this exhibit, there are the two aspects of graphic design wherein the image or the plan is primary. Of course, the final aim is an integration of the two, usually through both words and pictures.

The sketches for "The Laundry" by Sam Maitin are primarily a free art form used for its dramatic impact in the final poster. The many techniques of exploring one idea to its full impact and incorporating the use of color makes "The Laundry" poster a compelling image. On the other hand, the sketch for the "Summertime" poster by the same artist loses some of its beauty in the transposition to a starkly black and white print, but the resulting contrast heightens the poster's graphic impact.

In contrast, the disciplined Children's Hospital literature and the WEBB letterhead convey a sense of precision and business. The techniques shown in the letterhead development are fascinating because of the involvement necessary to arrive at a design for the paper as beautiful as the logo itself.

In surprising contrast to disciplined and mathematical architectural drawings is the freedom of the architect in the book by Eugene Feldman and Richard Saul Wurman. It uses the architect's beautiful sketches and plans as the basis for a book which is as much about the architect himself as it is about architecture.

The Philadelphia posters illustrate a culmination of the use of fine art as graphic design where each enriches the other. They are amusing, eye-catching, and offer a good opportunity to involve the artist and the community. In contrast, a painting such as the flag by Libby Lovett or the woodcut of the horseback rider, show graphic impact without words, describing a context which is still perfectly clear. Thus the scope of graphic design supercedes the techniques and becomes a pervasive element in our culture.

The FEDERAL SERVICE ENTRANCE EXAMINATION will be given on campus Saturday, November 7, at 9:00 a.m., in the Library Lecture Room. The examination offers you the opportunity to be considered for over 200 occupations in some 50 federal government agencies in the United States.

The test will last approximately three hours. It is a multiple choice examination that measures verbal abilities and quantitative reasoning power.

If you wish to take the test, please sign up in Room 7 of the Classroom Building by Monday, October 30.

### S. D. S. SEMINAR

The fourth in the series of S.D.S. seminars will be held on Thursday, October 29, in Heinz Lobby at 4:15 p.m. The topic will be "Treatment of Drug Addiction" and the validity of unsuccessful treatments in use today will be discussed.

Remember . . . these seminars are open to the entire college community. This week's seminar will be the next to the last to be presented here at Beaver.

## Profile:

### Yoko Hashimoto

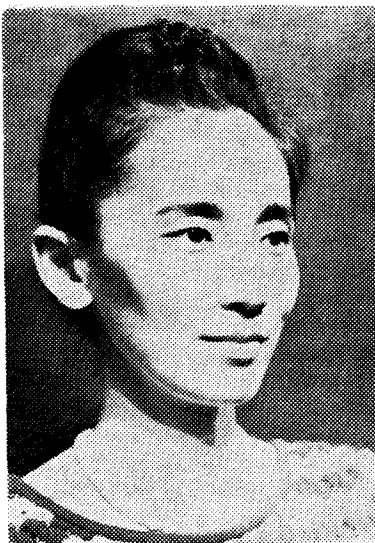
by Barbara Berger

Yoko Hashimoto, who is presently technical director of *Miss Julie* and *The Stronger*, Beaver College's fall dramatic productions, left Tokyo, Japan, in the fall of 1966, to accept a scholarship at the University of Michigan, where she later received her master's degree in theatre arts and is presently completing her doctorate. Yoko received her bachelor of arts degree from Aoyama Gakuin University, in Tokyo, and then taught English to Japanese high school students for several years. Also while she was in Japan, Yoko performed in many original Japanese plays and Kabukis, highly stylized plays which originated as early as the 13th century, and directed several Japanese plays.

Because of her active interest in drama and her theatrical experience, Yoko changed her major from English to theatre arts when she came to the University of Michigan. While waiting to complete her dissertation, she directed such plays as *A Midsummer Night's Dream*, *Misunderstanding* by Camus, several oriental plays, various repertoire workshops, acted in several plays, and taught speech theatre, history of the theatre, occidental theatre, history of occidental theatre, make-up, costumes, acting, fundamentals of speaking, and several directing seminars at West Chester State Teacher's College.

As technical director of *Miss Julie* and *The Stronger*, Yoko is responsible for every technical aspect of the plays from scenery to make-up. "I'm interested in every facet of the theatre," said Yoko. "My personal experience is very helpful and the Beaver dramatic group is full of interesting, original ideas. It's important for one who works in the theatre to always be versatile and original. In my spare time I enjoy reading and music, they are helpful because in the theatre one must be open to everything."

"I came to stay in America because I'm interested in Shakespearean productions; in Japan, there isn't enough study in this field



Yoko Hashimoto

of the theatre. In Japan, a student must work very hard to get into a University and he must pass examinations that are extremely difficult, yet, after acceptance into the University, the student's life becomes very free and everything goes back to normal. But American students must work even harder to compete and get a good job.

"I'm very thankful for all the valuable experience that I have gained in the theatre and I want to continue to contribute myself to 'total theatre'." As for returning to Japan, "I think I will leave that, and every other possibility, up to the future," Yoko said.


### STUDENT OFFICERS


(Continued from Page 1, Col. 2)

#### COMMITTEES WITH APPOINTED CHAIRMEN

Blazer and Key Committee  
Margie Bender  
Food Committee . . . Patsy Cather  
Leadership Training Committee  
Christy Pierce  
Publicity Committee . . . Janet Gauld  
Student Orientation Committees  
a) Greenie Daze . . . Sue Chamberlin  
b) Transfer . . . . . Shari Cohen  
Karen Stauffer  
CAR COMMITTEE  
Chairman . . . . . Mrs. Plummer  
Mr. Muller  
Ann Stier  
Robyn Dorn

Saturday, November 7  
Temple University —  
Main Campus  
All Beaver students are invited to attend:  
Dance — 8:00 p.m. to midnight  
Film Festival — 12:00 p.m. to ?  
Featuring  
*Bridge on the River Kwai*  
*The Mouse That Roared*  
W. C. Fields Festival  
plus selected shorts  
Transportation will be provided to and from Peabody Hall, Broad and Norris Streets.  
All interested girls should sign up by Monday, November 1, or contact Dona Holland, chairman of Cultural Affairs Committee, extension 286.

ICE SKATING  
  
PUBLIC SESSIONS  
Fri., Sat., Sun. Eve.—8:30-10:30 p.m.  
Saturday Mornings—10:00-Noon  
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SKATING CLUB  
OLD YORK AND CHURCH ROADS  
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